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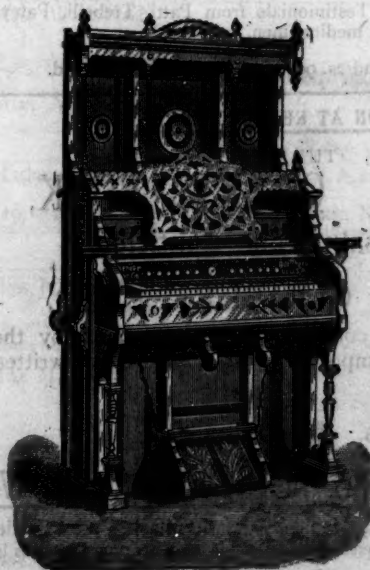
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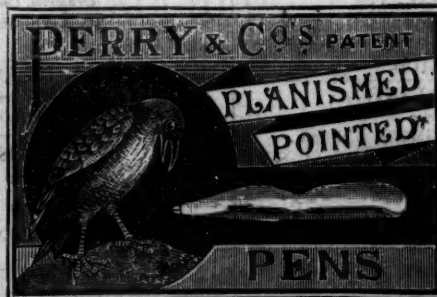
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The Musical World.

LONDON, SATURDAY, NOVEMBER 19, 1887.

MUSICAL WORLD PRIZE COMPETITION.

THE Competition for the best setting of Mr. Alexander Grant's poem, "Through the Twilight," has been concluded, and the result is upon the whole satisfactory. It will be remembered that the object of offering the prize was to stimulate the production of a higher class of song than that represented by the ordinary English ballad, with its combination of wretched words and corresponding musical jingle-jangle. The two gentlemen who were kind enough to act as honorary judges, Mr. Alfred Blume and Mr. Goring Thomas, are compelled to own that the great majority of the competitors have not entered into, and have perhaps not understood the meaning of this demand, their compositions not rising in design or melodic structure above ballad level. In, roughly speaking, about a dozen cases, however, a better intention was visible, although the power of execution was not sufficient to fully realise that intention. The prize was unanimously awarded to a song marked Q. E. F., and on opening the envelope bearing the same initials we find that Mr. Charles Wood, of 31 Aynhoe Road, West Kensington, is the winner of the game, and to him a cheque for seven guineas has accordingly been sent. The judges recognise in this setting remarkable musical invention, perfect freedom from clap-trap and common-place striving for popularity, and strict adherence to declamatory emphasis, the last being a specially important point in an English composer. Mr. Wood, we may add, is in his twenty-second year, and is a native of Armagh, Ireland, at the cathedral of which he was a chorister boy. In 1883 he gained the Morley scholarship for composition in the Royal College of Music, which he still holds. His principal works have so far been: Madrigal for five voices; String quartet in D minor; Pianoforte Concerto in F; Violin and Pianoforte Sonata in G; 104th Psalm for soli, chorus, full orchestra and organ; Septett for wind and strings; and about twenty-five songs. The young musician, who is a pupil of Dr. Villiers Stanford for composition, is considered one of the most promising pupils of the Royal College, and we hope his success on the present occasion will be to

him an encouragement in his arduous career. The song itself we propose to present to our readers about Christmas time.

The judges decided to single out for favourable mention the setting which bears the pseudonym "Acorn." This, they relate, is marked by tenderness of feeling, and begins in very promising fashion, the composer being evidently under the influence of Gounod. In the further course of the setting, however, he or she—for the judges shrewdly suspect a female hand—flags in inspiration and workmanship.

The unsuccessful competitors are requested to send stamped and addressed envelopes for the return of their MSS. as soon as possible.

MINGLED HARMONIES.

DEAR MR. EDITOR,—We, the helpless atoms of the masses, are for ever being told that the day of Emperors, Kings, Captains, and Orators, is over; that supreme power now resides in the press, and in the press only. To the representatives of the press we therefore appeal to remove an intolerable grievance under which we groan. I refer to the strains of the "Moore and Burgess Minstrels," distinctly and ceaselessly audible in the area of St. James's Hall on classical concert-nights. The "upper ten"—the late representatives of power, I suppose—lounge in and out of their half-guinea seats during the earlier and the latter part of the performance. No distant music of another sphere disturbs such enjoyment as their own energy allows them to take. The mighty tyrants of the press appear one by one, as their engagements permit, in the places they deign to occupy, in person or by proxy. No payment for them. Is not the hall theirs by divine right? I wonder how long they would remain, what consideration, what bribe, would keep them in their places for half-an-hour could they be subjected to the conditions we endure. We, sir, cannot afford the price of a reserved seat, we therefore can never hope to have one given us. We pay our shilling, and, what to us means more than a shilling, our time; for we go early to get a seat. Some of us have been teaching all day—teaching music, perhaps. Our nerves are strained and painfully susceptible. We have struggled to lift others to the lowest steps of the musical ladder until the ground is all we can see; we feel inclined to give the whole thing up; no hope for us unless something can remind us that the ladder is high, that the top of it has been sighted by mortal men, that we ourselves may climb up out of the sight of that lowest step, may breathe for a moment the purer air, and feast our eyes on the far-away prospect which so often is hidden from us that we forget it exists at all. We gather up our remnant of energy, and instead of going home to rest, we go to such seats as we can get, say at Mr. Henschel's Symphony Concert.

The gallery is full, so we go to the area. We drop into our seat, close our eyes, and feel like condemned criminals waiting for a reprieve. The music begins; the first fresh jubilant strains of the "Euryanthe" overture awaken in your heart a feeling you know and have forgotten, half memory, half vague expectation. The present with its angular details recedes, sinks, and disappears. The *forte* is suddenly arrested, and the *piano* succeeds to it,—such a *piano*! the realisation of the impossible! The feeling of expectation is almost painful, you hold your breath. Twang, twang, thrumb, thrumb, twang, twang, thrumb, thrumb. What is this? Will it not at least be silent until the next *fortissimo*? No indeed. Now is its time, and its sounds blend

joyfully with the mysterious *sostenuto* which must have cost Mr. Henschel some trouble and determination to get to such absolute perfection. How I wish he could have heard it! I should like to have heard what he would say. Perhaps what he would chiefly have enjoyed was the working up of the coda of Beethoven's Scherzo in the C minor symphony, from the first *sotto voce* to the final crash. Those who have never heard this long crescendo with *ripieno* banjo and bones behind the scenes have not yet appreciated what fine writers would call its infinite suggestiveness. But I think, Sir, that, after all, the climax was reached during the second of Grieg's melodies, while the first and second violins, both *divisi*, are playing the melody of "Spring," ppp, *sul ponticello*, without graver instruments. Now, the peculiarity of this "Christy" business is that the percussion and the bass are chiefly audible. When these are in another key and time to the music of the orchestra it is bad enough, but when it is a case of *almost* the same time, and the same key but not quite at the same pitch, then the effect can only be described as ghastly. The music then is not merely interrupted; it is infected. They mix. Where does one begin and the other end?

Sir, I saw you there last night. Sir, could I have had my wish, you should have heard that *ad libitum* bass and tenor to Grieg's exquisite, visionary, baseless fabric. And, Sir, if you will forgive the seeming brutality of the wish, you would have been hemmed in, as I was; all egress being stopped up, once the bench was full; and, short of a scene with your neighbours, you would have stayed there till the bitter end. Sir, could this happen two or three times to you and other representatives of the supreme power, I cannot but believe that a speedy term would be put to our sufferings, and the M. and B. Minstrels have to hide their light under a bushel, or anywhere else where it left their neighbours unharmed. Sir, until the other day we might, perhaps, have called a meeting in Trafalgar Square instead of troubling you about this matter. But Sir Charles Warren has put an end to all that. Our only hope is in you. If my account does not carry conviction with it, its truth can be tested any day by any "amateur casual" from the stalls who likes to try the back benches in the area on the Regent Street side of St. James's Hall. But to enjoy the entertainment in perfection, you must have (as the accompaniment to M. and B.) an orchestra and a conductor who can give you the dim distance of sound, the intimate whisper as if for your own ear alone, yet audible to every one, the still small voice of the true pianissimo, which those *heard* who went to the Symphony Concert last night, and which some were permitted also to *enjoy*, while others were not.—I remain, Sir, yours faithfully and hopefully,
F. A. M.

GLINKA'S "ROUSSLAN AND LUDMILA."

BY CESAR CUL.

[Continued from page 892.]

After the overture comes the introduction—one of Glinka's greatest strokes of genius; a masterpiece, in the true sense of the word. It consists of two songs assigned to the minstrel, interspersed with a variety of dances. This introduction, in its entirety, is remarkable for breadth, and for the admirable proportion of detail; the structure is truly monumental. It is constructed on a phrase of great simplicity, worked out with such astonishing variety, that the listener is at first not aware of the fundamental position that this theme occupies. In its conception this introduction is worthy of the *finale* of the epilogue in *La Vie pour le Tsar*; but the form is larger, more varied, and the ideas more numerous and more striking. After a weak air for Ludmila there follows a beautiful quintet, quiet and melodious. Ratmir's voice (contralto) stands out in poetic relief in the harmonious network of the other parts. The pagan chorus

which follows this quintet is most original, thanks to the 4-5 rhythm, to the harmony, and to the varied instrumentation. Ludmila is carried off by Tchernomor (here the orchestral accompaniment consists of the scale of whole tones), all is in darkness, and general consternation ensues. A canon for four voices, which follows, may be compared to some of those profoundly mystical works of Beethoven, written in the latter part of his life. No matter how often this canon is heard, it always interests, on account of the wonderful combinations in the harmony. The end is fine, but not so good as the preceding portion.

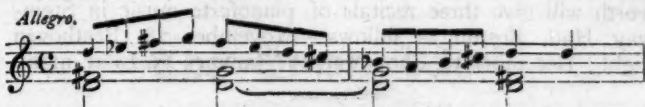
Among other remarks, it must be noticed that the contralto part is not skilfully written, being heavily over-weighted! The second act commences with a ballad for Finn—Glinka has borrowed a poor enough Finnish air for the theme; but the composer's rich invention, together with the orchestration of this melody, form an admirable *ensemble*: it touches upon shepherds, heroes, magicians, &c., and then on the absurd love affair of the old Naina contrasted with Finn's tender recollection of her in former days. All this is reproduced to perfection. The scene between Naina and Farlaff is remarkable for the subtle description of Farlaff's lying cowardice, mixed with the comic element; also for the original manner in which the wicked fairy's character is sketched out. The rondo, as previously stated, is very musicianly, but in the Italian style, sung at the greatest speed, the words following each other very rapidly. Rousslan's andante is a beautiful cantabile, and is followed by an allegro. The story, which is sung by the gigantic head, has some defects: in parts it possesses freshness; at the same time, the whole piece becomes monotonous, and the expression is exaggerated.

The third act begins with a charming female chorus, a Persian melody with variations, one of the most lovely being in the minor, a pedal point formed by the cellos in triplets. After this comes an exquisite song assigned to Gorislawa (a former love of Ratmir's) and written for an exceptionally high voice. The andante of Ratmir's song reproduces most poetically the soft dreamy fragrance of an eastern night. In the middle of the recitative which joins the andante and allegro, an eastern melody is introduced, the same that Félicien David uses in *Le Désert*; but David has it in a major key and harmonises it in a very primitive manner, this robs it of some of its charm; Glinka, on the other hand, brings forward the air in the minor key and clothes it in the most beautiful harmonies; the whole piece is full of dreamy passion:—



Ratmir's allegro is the show piece for Russian contralto singers; it is merely a brilliant waltz, the rhythm is original, and it has something oriental about it; but there is on the whole nothing very striking in the song. The final quartet may be mentioned as melodious and pleasing.

In the fourth act, Glinka gives quite a different character to eastern music; it becomes grotesque and humorous (the march and the first part of the dances); there is something quite fresh and original here and difficult to describe in words. It will be difficult to explain all the delicate instrumentation of this part of the opera (the theme of the trio in the march), also the harmony and the counterpoint used in it; for instance, a descending scale on the dance theme, which finds its way to every instrument in the orchestra. Liszt has transcribed the march for piano. The second part of the dances in the fourth act is a *lesginka*, the musical embodiment of oriental passion, wild as an Arab steed. The first theme is constructed on the eastern scale:—



The music now subsides from the wildest excitement to the greatest delicacy (the trio is an Eastern national air). The lesguinka is beautifully developed and worked out. This act also contains a chorus where the Eastern element comes out very strongly; it is sung during the encounter between Tchernomor and Rousslan. Tchernomor's scale of whole tones runs throughout this chorus, producing a wild effect.

The chorus in the third act, "Fleurs harmoniques," must not be overlooked. It is a masterpiece, full of great variety; such waves of enchanting sound almost raise doubts that it was written by a human being; it seems more like some vision.

Now we come to the most remarkable portions of the fifth act. They are as follows:—A delightful romance for Ratmir, oriental in style, and expressive of tenderness, a short chorus, a lively sort of scherzo, and the finale, which is a brilliant crowning piece to this admirable opera. It opens with two choruses, solemn in character, lamenting the supposed death of Ludmila; presently the awakening of the young Princess fills the palace with rejoicing, and gives rise to a general chorus. This finale, which is a perfect union of the North and the South, and the introduction to the first act already mentioned may both be looked upon as striking pictures of the customs of ancient Russia in a state of heathenism. Such a foundation and crowning-point are worthy of the splendid edifice.

The fate of *Rousslan* has been very different from that of *La Vie pour le Tsar*. Like the greater part of works in which the author's genius is in advance of the times, *Rousslan* failed to be appreciated. The public got tired, and ridiculed the work. The critics said that the subject was uninteresting; and as regards the music, it was so strange, so incomprehensible. . . . *Rousslan* was therefore condemned. If any one went to a performance it was merely to admire the beautiful scenery. The death of the author was needed to do justice to his work. A similar fate befell Beethoven's latter works, and even now are there many minds capable of understanding and caring for his last quartets and sonatas, his Second Mass and the Ninth Symphony, all supreme works of musical art? Schumann was also misunderstood for a long time. Berlioz's Symphonies had to wait many years before they achieved success.

After an interruption of more than ten years *Rousslan* was again performed; it was more graciously received, but without the least enthusiasm. However, thanks to perseverance on the part of some of the press, a reaction set in, and *Rousslan* is actually thought more of now than any other Russian opera; it is praised, revered, and almost every note is worshipped. It is quite the opinion that out of Russia *Rousslan* would be more appreciated and liked than *La Vie pour le Tsar*, for two reasons: first of all, its musical qualities are more apparent; and secondly, it is not so strongly imbued with the Russian national feeling. Western Europe is more familiar with oriental music than with the character of Russian melodies. Berlioz, writing in the year 1845, gives a short but just criticism of Glinka. He remarks on the *Italianisms* mixed with the Russian element in *La Vie pour le Tsar*, and shows a greater preference for the music of *Rousslan*. He classes Glinka among the first composers of the day. As regards his instrumentation he says: "It is the freshest and brightest that can be heard." This remark from one so skilled in instrumentation is very significant.

Perhaps we may be accused of exaggeration in our opinion of Glinka's powers, but it must be borne in mind that any objections worth consideration are those that arise after a thorough insight into the subject; there is nothing so dangerous as a hasty judgment given either for good or bad, especially in the latter instance, when there is hardly any knowledge of the question in point. The scores for piano of *La Vie pour le Tsar* and of *Rousslan*, are published with Russian and German words. Of the first named opera there is also an Italian edition. We have in our possession a beautiful orchestral score of *Rousslan* printed at Leipzig under the direction of Madame Schestakoff, Glinka's sister. The publication is to be had at an exceptionally low price in two volumes at 25 roubles. The edition of a full score of *La Vie pour le Tsar* is not yet finished.

CONCLUSION.

THE "DON GIOVANNI" FESTIVALS.

IN recording some details of the recent *Don Giovanni* festivals in a collected form we must hark back to the Mozarteum Commemoration at Salzburg, held on August 20, for the purpose, first of all, of noting the legacy bequeathed to that institution by Herr André, the deceased publisher, of a valuable oil-painting by Bodé representing Mozart at the age of fourteen, together with a money legacy. Of even more importance is the announcement that the success of the festival, under Hans Richter, was so great that the Mozarteum contemplates arranging another next year. The great conductor has promised his co-operation, and so have the artists who took part last August in the performance of *Don Giovanni*, a performance which in artistic excellence has been equalled in few of the great musical centres.

Hamburg can claim with just pride to have contributed worthily to the list of festival performances. Here the genius of Von Bülow effected, with the excellent material at hand, a truly magnificent result. The playing of the orchestra was admirable, but the high pitch in use at this theatre has astonished strangers. The impersonation of Don Giovanni by Herr Lissmann and of Leporello by Herr Ehrke were perfect; the parts of Don Ottavio (Herr Wolff), the Commendatore (Herr Wiegand), and Masetto (Herr Ritter), were very well done, and if the rendering of Donna Anna by Frau Klafsky, and of Elvira by Frau Brand-Görst, was not altogether satisfactory, the explanation is to be found in the excitement of the occasion and the strain put upon their voices by the high pitch of the instruments. Frau Lissmann's Zerlina was on the other hand a thoroughly refined and artistic performance. Von Bülow himself accompanied the *recitativo secco* on the piano. The stage management and mounting were exceptionally good.

The efforts of Prague to do honour to the illustrious master have been heroic, and have been crowned with success. *Don Giovanni* was given by Herr Neumann in Italian on the 29th, and in German on the next night with the same company, substituting only a German baritone for Signor de Padilla. Another performance was given at the Hungarian Theatre, in the Czech language, of *Don Giovanni*. But this was not enough to satisfy the enthusiasm of Prague. The Männergesangverein organised a procession through the streets, the members of the chorus at the head. On reaching the Bertramka Villa—where the latter part of *Don Giovanni* was composed—the procession halted, a Mozart chorus was sung, and a speech delivered by Dr. Shebek. A memorial tablet, attached to a Louse (Die drei Löwen) which Mozart inhabited for some time, was uncovered with great ceremony.

The Berlin festival has ended with discord, and has for one result the dismissal of Herr Von Strantz, the sub-manager under Count Hockberg. Vienna, which began preparations by duels or rumours of duels, because one critic disapproved of the new German text supplied by another critic (Kalbeck), succeeded in getting up a fine performance of the opera, with Frau Materna, Fräulein Lehmann and Naday, and Herren Sommer, Kokitansky, Müller, Hablewitz, and Weiglein in the cast, and Hans Richter as conductor. Dresden, Leipzig, Mannheim, Stuttgart, and other large towns have done their best to celebrate the 29th October, according to the arrangements previously announced, and without any noteworthy incident or accident. It was many years ago that a *contretemps* occurred during *Don Giovanni* at the Stuttgart opera which counts among the happy incongruities, and it is yet remembered with joy. The commendatore seated, stiff as stone, upon his stony steed, heard Leporello's tremulous solo, and could not for the life of him resist a violent sneeze. Leporello thereupon with great coolness wished the statue "Benedicite." The statue, not to be outdone, bowed his head solemnly in acknowledgement. The humour of the situation tickled the audience so thoroughly, that their laughter never came to an end, nor did the opera, that night.

Paris has supplied much food for censure in the mutilated and garbled versions of *Don Giovanni* that have been presented on the stage of the Opéra from first to last. The first representation there in 1805 was very much "adapted," and had the attraction thrown in of a "new solo on the horn," to be played in the third act. The overture was touched up a little and allowed to remain, a long recitative composed by Kalkbrenner followed, then Leporello's recitative (by Mozart), and again a Kalkbrenner aria, "an invocation to night" for

Don Giovanni's entry. The following numbers were suppressed: duet between Don Giovanni and Anna, the arrival of the Commandant, and the duet and trio; also Anna's air, "Or sai" with its recitative. Three police spies sang the trio of masks. To crown all, the critics wrote severe articles on Mozart, the gist of which is contained in this genuine quotation:

"There is too much music in *Don Giovanni*."

We are indebted to Jahn for much of these details, as well as to *Le Guide Musical*. They are very funny, and the honest German actor who sneezed so loud when he was a statue causes less cynical laughter.

Paris tried to get out of the groove of adaptations, and perform a genuine *Don Giovanni* last month, but the Opéra did not quite manage it. The ballet was a mixture of all sorts of things, but being better than the singing, had the honours of the evening.

Reviews.

PIANOFORTE MUSIC.

"Characterstücke für Clavier." Von Theodor Kirchner. Op. 61. (Friedrich Hofmeister).—Opus 61 by Theodor Kirchner! and yet this composer's name, although greatly appreciated in Germany, is almost unknown in this country. Surely this is little creditable to the research of our pianists, considering the vast amount of truly artistic material which is encompassed in that figure. Nor can Theodor Kirchner be said to have "written himself out," his later works being, on the contrary, as a rule even superior to his early compositions, because far more exempt from Schumannesque mannerism, and only tinged by that most pardonable form of plagiarism—an occasional reminiscence of himself. The style of the great majority of those compositions is so original, melodious, replete with polyphony and startling yet natural transitions, so varied and well-contrasted between the suave and the forcible, the dreamy and the energetic, that Theodor Kirchner remains one of the most fascinating, and at the same time most fertile writers of pianoforte music. Indeed, in the art of presenting *multum in parvo* there are few to approach him, even the smallest of his numberless miniature "sketches," "Aquarellen," "album leaves," &c., being more or less marked by the afore-said eminent characteristics, whilst the hand of the consummate artist is apparent upon every page of his music. Another important advantage peculiar to Theodor Kirchner's pianoforte compositions is their comparative easy character, in a technical sense rendering them perfectly accessible to pianists of even an inferior grade of mechanical proficiency. Indeed, a great number of them are mere "child's play" in this respect—suitable expression being the chief feature in all of them. The above-mentioned "characterstücke" Op. 61 (dedicated to Miss Mary Krebs), although not one of the composer's very best works, will interest pianists in search of such music, whilst among the absolutely easy may be recommended "Albumblätter" Op. 7 and "Neue Albumblätter" Op. 49.

"Valse Styriennes," by the above-mentioned composer's namesake, Fritz Kirchner, and published by the same firm, are two sets of pianoforte duets distinguished by much piquancy, grace, and a pleasing tunefulness of a superior stamp, and as varied in character as they are in key, which latter quality adds not a little to their usefulness for instruction. At the same time these German dances, although very easy, especially in the bass part, cannot fail to produce a charming effect if played with the needful expression and *entrain*.

Occasional Notes.

The following item culled from *The Boston Traveller* will make the mouths water of every pianoforte teacher in the United Kingdom, and may perhaps induce a score or two of them to cross the Atlantic, which is one of the reasons why we reproduce it here. "Professor Klindworth's terms for lessons," our contemporary writes, "means something—150 dols. for twenty lessons at Steinway Hall, 100 dols. for ten lessons at the residence of the pupil. Professor Klind-

worth will give three recitals of pianoforte music in Steinway Hall, Boston, as follows:—November 28, Beethoven night; December 12, Chopin night; January 23, Liszt night.

The *Traveller* also asks the following pertinent question:—What business has a society for the encouragement of chamber music to call itself after Richard Wagner? Do the Washington people hope to hear the *Nibelungen* arranged for three violins and a 'cello?

MM. Ritt and Gailhard are as generally liked and show almost as much consideration for the rights of artists as does the high and mighty Count Hochberg, of Berlin, whose quarrels with Dr von Bülow, and more recently with his sub-director, von Strantz, are in everybody's memory. The latest achievement of the French manager's concerns M. Saint-Saëns's opera *Henry VIII.*, originally written in four acts, and in that form too long to be coupled with a ballet, in consequence of which the composer has been asked to reduce the length of his work by means of cuts to the necessary size. Everyone knows that one of the reasons of the failure of *Tannhäuser* in Paris was that Wagner sternly refused to insert a ballet in the second act of the opera for the benefit of those *habitués* who went to the theatre after dinner and did not care to miss the dancing. While M. Saint-Saëns was an adherent of Wagner he would have probably followed the example of the German master, but flowing years have made of him a sadder and a wiser man who knows that it is useless to swim against the stream. In consequence, he has consented not to make detached cuts, but to allow the opera to be performed without the third act in which some of the most important parts of the action are embodied. MM. Ritt and Gailhard have commissioned him to write a new opera, *Benvenuto Cellini*, to complete which he has gone to Spain, although Italy would, one would think, have been a better place to imbue himself with the needful "local colour." This circumstance has no doubt something to do with his pliant behaviour. If one hears of such things as these at the great subventioned theatres on the Continent, one is inclined to think that after all it is better to have no opera at all than opera on such terms.

A Düsseldorf painter named Backmann has just put the last touches to a picture containing portraits of Wagner and his wife, and Liszt, and representing the master at the Villa Wahnfried with the just-finished score of *Parsifal* in his hand. Those acquainted with the silly-sentimental manner in which German and Hungarian painters have treated similar subjects—Mozart on his death-bed, Weber composing his "last waltz," which he never composed at all, Haydn crossing the Channel in an heroic attitude and in the midst of a great thunderstorm—will not be very anxious to see this latest specimen of the effete Düsseldorf school.

Baillie, the Covenanter, as Carlyle asserts in his monograph, was unable to make up his mind about the spelling of his name, which appears in his own handwriting in six different variations. The great composer, Monteverde, seems to have been in a similar predicament, that is, he wrote his name in one way and had it printed in another. According to an exhaustive essay recently published in the *Vierteljahrsschrift für Musikwissenschaft*, the signature of a hundred and thirty autograph letters of Monteverdi, while on the title-page of all his published works the spelling is that generally accepted, Monteverde. Curiously enough, the name of his father is in an official document, of his native city, Cremona, given as Monteverdo.

The Organ World.

ORGAN RECITAL PLAYING.

IX.

With regard to registration, Bach's organ works appear to be divided into two sets: those intended for the display of a large instrument in a great building, and those intended for study or for more limited resources, whether of smaller organs, or upon full-sized instruments.

We are in England growing out of two errors regarding the performance of Bach's organ works: we no longer think they are almost exclusively adapted for the noisy enunciation of the full organ, or for the display of rapid, facile execution by well-trained fingers and feet; though Bach does, of course, supply magnificent pieces of display for both organs and organ-players.

There can be no successful registration of Bach's organ works without a very careful analysis of the underlying and often profound thought which forms the foundation of his counterpoint. Such an examination will reveal the fact that no master, not even Beethoven in his pianoforte sonatas, ever worked under more powerful and varied imaginative impulses. Bach is by turns majestic, brilliant, joyous, melancholy, calm, and playful. Again, his music shadows forth, with no uncertain sound, mixed instincts. His majesty may be broad and even, like a great musical river; or stern, rugged, and almost defiant, like a range of rocky mountains. His calmness may be child-like and trustful, or philosophical and logical enough to demand the hand of a great artist for its just expression.

Perhaps the first proceeding of the student of Bach is to classify his organ pieces into the two chief divisions already indicated as being calculated for the full and free display of a great instrument, or only adapted for the more limited use of the instrument, or it may be for purposes of study and quiet organic contemplation. To the first class belong, generally speaking, all the longer Preludes and Fugues, Toccatas, Fantasias, Passacaille, &c., &c. To the second class belong the Trios or Sonatas, the Pastorale, some of the shorter Preludes and Fugues, and certain of the choral variations, &c., &c. Such a classification carefully considered will greatly help the student in his approach to an understanding of the task of justly and effectively registering the really extremely varied methods of organic thought and eloquence of the chief of organ music writers.

E. H. TURPIN.

THE ORGAN IN OUR SOCIAL LIFE.

The popularity of every institution is decided by its position as regards our home life; at least, this seems to be true of civilised life, in which wealth, comfort and culture make themselves felt in the family and social circles before penetrating or permeating the larger arena of public existence as known in public buildings, whatever purpose they may be devoted to. These thoughts are suggested by the mention of organ loving enthusiasm in a recent novel.

"Major and Minor" is the title of a new story by Mr. W. E. Norris. The story, however, is not musical beyond the fact that the elder of two brothers and a leading character, has as his special hobby "organ-playing." It is quite surprising to note the number of organ lovers we find in modern novels since the days when Dickens wrote of organ-playing Tom Pinch. This constant reference to the organ, however, only reflects the popularity of the instrument; and organ players may take comfort in the fact that they are in novels, at least, "the gentlest of the gentle." It would be difficult to enumerate

the many novels in which the organ is not only present as an essential feature of social life, but as the recognised means of imparting a calm, serious, thought atmosphere to the more reflective situations, and as a power in the way of uplifting minds, if not souls, above the turmoil of the world.

A recent series of articles in an American church paper on the "Orthodoxy of Song-Writers" approaches this subject from another standpoint, showing up the modern tendency of our poets—especially in writing words to be strengthened by the aid of musical eloquence—to put forward the human and emotional impulses of our religious instincts, regardless of all dogmatism, theological orthodoxy, and even the plainly-to-be-read scriptural authority. The poets create new heavens of their own, which are based rather upon the dominant idea of an earthly than upon the thought of a spiritual Paradise; they seem to read the Bible through the lines of the Koran, and their Christianity appears to drift towards Mohammedism. To a certain extent the position of the song-writers may be justified, for we are not told what the joys of heaven may be, beyond the statement that praiseful music affords a chief occupation to the blessed, who do, or will, enjoy the rest of heaven.

The idea of the employment of music in heaven and the anticipatory use of it, such as we know—a thing too full of discords and humanity to be fit for celestial service—is the one point upon which the orthodoxy of the song writers is presumably sound enough. The outcome of this idea is the prevailing semi-sacred song with "organ part *obbligato* or *non-obbligato*" to quote endless frontispieces. These songs are only in part imitative of the typical leading composition of the kind. Like that piece itself they are the popular expression of luxurious and artistic rest, the conditions of which are by no means clearly defined as based upon the Christian doctrine of eternal life purchased by the Redemption of mankind and the inheritance of those who are gifted with a faith, the earthly outcome of which is ever a pure, unselfish life. The song-writer's piety very often takes the form of a "chamber-organ in a well-furnished boudoir," as auctioneers might be expected to say.

The late Mortimer Collins pointed out that the dominant idea of modern life was "rest" as the reward of all the anxieties and toils of this high-pressure life of ours; a rest presumptuously ordered according to human requirements and human habits.

Now the organ is in social life the symbol of artistic peace, and in the hands of the novelist and the song-writer it has become the panacea for human suffering and anxiety, and furnishes the typical answer to the universal yearning for rest as presumably felt by people of taste and culture.

Though this is not the grandest or the most artistic view of the work of the "king of instruments" any more than the chamber-organ is the finest type of the instrument, it certainly illustrates the profound regard with which thinking people look upon the organ apart from all question of theological orthodoxy. This social popularity of the instrument also illustrates its power over the public mind as a mighty engine in the work of uplifting our hearts and souls into the regions of devotion, worship, and praise.

E. H. TURPIN.

OLD KEYBOARD INSTRUMENTS.

(Continued from page 895.)

We therefore find in England the first independent clavier composers. Byrd, Bull and Gibbons, were all gentlemen of the Chapel Royal, and took their turn at the organ when required. Bull died at Antwerp and is said to be buried in the Place Verte, once the quiet churchyard of Antwerp Cathedral. The fine portrait of him sent from Oxford to the Music Loan Collection of 1885, has made

his handsome face familiar to many. In order of time William Byrd was the first. He was senior chorister of old St. Paul's in 1554. He was attached to the Chapel Royal in 1569, and enjoyed with Thomas Tallis a monopoly for printing music and vending music paper.

I need hardly say the famous canon "Non nobis Domine" is attributed to Byrd. The "Parthenia" was long said to be the first music ever printed for the Virginals, but that statement was refuted by the recent Caxton Exhibition. I have selected for performance a highly interesting and beautiful Galiardo by Byrd, and will play it on such a spinet as he himself might have used. To represent the other contributions to the "Parthenia" I will continue with the "Courante Jewell," by Dr. John Bull, and "The Lord of Salisbury, his Pavin," by Orlando Gibbons. The Courante is not, however, in "Parthenia," it is from a Flemish MS. The interesting and, in every way, perfect spinet I shall use is Venetian, and dates back to the time of Elizabeth. I have had it tuned according to the so-called "unequal" or Meantone Temperament which had in the 16th century, from the smoothness of the chords in certain keys, prevailed over the earlier scholastic and harsh Pythagorean system. In the lowest octave I have employed the now obsolete "short octave," a contrivance that was at that time in general use. By it the lowest key, apparently E, is tuned down to C; the F sharp to D, and the G sharp to E, making these keys the fourths instead of the semitones below the adjoining F, G, and A. I find I cannot perform the pieces I have chosen without recourse to this expedient.

The instrument has, to a certain extent, lost in tone owing to an inevitable deterioration incident to age. On the other hand, there is a gain to the interpretation of the music through the use of modern fingering, which ensures a smoother and more connected performance.

The low pitch unavoidable from the great age of the instrument, is an obvious drawback. I believe the pitch of such a spinet in England would, at the close of the 16th and beginning of the 17th centuries, have been nearly half a tone above the present Philharmonic or Kneller Hall pitch!

During the Commonwealth, it may have been during the reign of Charles I., a stronger spinet was adopted from Italy—the Transverse spinet, in which the wrestplank or tuning-pin block, and the wrest or tuning-pins are, as in the harpsichord, immediately above the keyboard. The oblong spinet, or true virginal came, about that time also into favour. It was no doubt admired for its Italian coffer shape, and the addition of a Flemish internal adornment, but as the weakest instrument it had to give way before the transverse spinet and harpsichord. We now find many English makers, some, as Loosemore, who were also organ-builders, others, as Haward, Keene and the Hitchcocks, spinet and harpsichord-makers only. They called the harpsichord, harpsicon, and their work covered the period extending from the Restoration to Queen Anne. I will play Gibbons' Pavin upon a transverse spinet by Thomas Hitchcock. With Thomas and John Hitchcock the spinet culminated. A deterioration ensued, consequent upon mere copying, and the desire which determines the fate of many musical instruments, to strain them in the quest for power, beyond beauty of tone.

The French were not without their noted spinet-makers who produced the instruments praised by Mersenne, for which Lully, Chambonnières and Couperin wrote their graceful works. This was the flowering time of the special graces, the "tremblements" or "agréments," comprising the appoggiaturas, shakes, mordents and turns, which, of possible Eastern descent, were transmitted to the spinet through the *pince* and *vibrato* of the lute, and to a certain extent replaced the accent the mechanical keyboard instruments could not render.

The *vibrato* was actually continued in the clavichord, the only keyboard instrument in which it was possible. These embellishments were for a hundred and fifty years the delight of clavier players. The music of Byrd, Bull, and Gibbons, no less than that of Couperin and Purcell, is charged with these adornments in nearly every bar. Unfortunately, as has been pointed out to me by my friend Mr. Dannreuther, Rimbault, who edited the Virginal book for publication, thought fit to leave them out, and subsequent editors have not taken the trouble to restore them. It would be a great service to musical history, and to that of this country in particular, if funds and a competent editor were forthcoming to provide a complete edition of old clavier music, extending from the Virginal books to

J. S. Bach. I am not venturing too far when I say the suppression of the graces leaves the essential bony and muscular structure, but without nerves to give life to it. I will play from "Lessons for the Harpsichord or Spinet," composed by Lully, an Allemande, and from François Couperin's works (I use, with the excision of some octaves in the bass, the edition of Brahms), a piece entitled, "La Bandoline." I cannot pretend to recall the special charm of this piece as played upon the pianoforte by Anton Rubinstein in his recent historical concerts, but there is a certain interest in hearing it played upon such an instrument as it was composed for. I use for Lully and Couperin a double keyboard harpsichord or clavecin, made by André Ruckers, of Antwerp, in 1614, an instrument still of great beauty of tone, and an evidence of how well founded was the reputation gained by the Ruckers' family for their harpsichords, and spinets, or virginals. This excellence led to their being valued and preserved like Bologna lutes, and Cremona violins. In continuation of the programme and upon the same instrument I will play a Prelude, Sarabande, and Cebell (a kind of Gavotte), from a Suite by Henry Purcell, published by Mrs. Frances Purcell, his widow and executrix, in 1696.

By the two keyboards of this instrument can be shown the alternation of loud and soft strains, that was much admired in Purcell's time, and is familiar, as an echo effect, to those acquainted with his anthems.

It is an easy transition from Purcell to Handel, and the Air with Variations and Presto from the Suite in D minor is a fine example of Handel's noble treatment of the instrument. The great master wrote for the harpsichord as he did for the human voice with a fine intuition of the capabilities of either. It is this adequacy and solidity of treatment that renders Handel's clavier-writing indispensable to the pianoforte student in the sense that Bach and Scarlatti are indispensable; these three contemporary composers being the firm foundation upon which pianoforte playing has been raised. The Handel pieces shall be played upon a shudi double harpsichord made in 1771. It will be noticed that the *tempi* are taken slower than they would be upon the pianoforte.

Neither Handel nor Bach despised the graces; the rich elaboration of Handel's D minor Air is the complete writing out of the embellishments that had his sanction, and the same may be said of the latest writing out of the E minor Prelude in the Wohltemperirte Clavier, or the traditional adornment of the Sarabande in G minor, of the English Suites of Bach.

It was due to the genius of an Italian, Domenico Scarlatti, a contemporary of Handel and Bach, and also of the great Frenchman Rameau, whose compositions time will not allow me to introduce, to accomplish for the harpsichord what another great Italian, Muzio Clementi, did afterwards for the pianoforte—divine its proper treatment and effect from the instrument itself apart from vocal or instrumental suggestions. I believe Scarlatti wrote his compositions for the single keyboard harpsichord, because the double one was rarely if ever made or found in his native country. He made great use of a then novel feature in technique, the crossing of the hands, by which a third hand was as good as added in performance. I cannot say that he invented it. It was familiar to J. S. Bach, as may be seen in the Gigue of the Partita in B flat and other instances.

It has been supposed by some that the crossing of the hands in Scarlatti's harpsichord pieces, implied, in some unexplained way, the use of two keyboards at the same time. I think myself that the practice explains itself naturally upon a single keyboard, and it does not upon two, and as I have said, the prevalence of single keyboard harpsichords in Italy proves that Scarlatti must have crossed his hands in playing the harpsichord just in the same way we cross them now in playing the pianoforte. But with Bach it was different. He had double-keyboard harpsichords, and it is conspicuous in his Thirty Variations (also his Trios for two keyboards and pedals when played upon a pedal harpsichord), that he set his keyboards at equal power of tone, and used both. This was indispensable, as some of the variations are scarcely playable—indeed, in some instances, are really unplayable upon a single keyboard.

But the clavichord was the clavier of Bach's predilection. While there are suggestions of harpsichord, and even organ effects, in the forty-eight preludes and fugues; anyone familiar with both clavichord and harpsichord will discern how much more the former was present

in his conception. There is no power of expression from the finger with the harpsichord, and the time of quick movements, as I have already said, has to be taken slower than we are now accustomed to. The clavichord can be charged with the player's sentiment, and rapid passages are yet possible. It will perhaps be asked why the clavichord should have waited for Bach to be recognised as worthy to communicate a composer's thoughts? I will tell you why. After remaining for centuries a mere box of monochords, each group, whether pair or triplet of strings, being fretted to produce the neighbouring semitone or whole tone, in Bach's early days it had been extended and improved so far as to give to each pair of unison strings a key and tangent, thereby rendering each note independent. By thus doing away with stopping, it became possible to tune the clavichord in the, at that time, novel Equal Temperament, and allow each of the twelve keys in the octave, white or black, to become an independent key note as the composer might desire, no one being subordinate to another in position or privilege of modulation. We know how Bach availed himself of equal temperament for the clavichord and harpsichord, although it is not, I believe, proved that he had it for the organ.

In the next place, the establishment of a rational finger technique had shown the way to a *Legato* style of performance, without which the clavichord could have no true interest or charm. To obtain the full vibrating tone of this most intimately expressive instrument, it is essential that the player's finger and key should be as it were bound together. In fact a good clavichord player may be said to *feel* the strings, so close is the connection to the fingers. We can, when we are aware of this, better appreciate the importance of Bach's precept, written in 1723, that a player should, above all things, acquire a *Cantabile* style of performance. The whole keyboard technique became thereby immeasurably raised. Still the clavichord remained a weak instrument, and neither Bach nor his sons and pupils would have thought of bringing it before a large audience as I have now done upon several occasions. They would have turned to the harpsichord as a matter of course and resigned, although with regret, the intimate and tender expressiveness of the clavichord—the musical student's companion and friend, to whose touching tones he might at any time appeal, sure of a sympathetic response.

It was perhaps to impart expression to the harpsichord that Bach busied himself with the production of a *Sostenente* keyboard instrument—the *Lauten*—or *Geigenwerk*—a kind of keyboard hurdy-gurdy. The attention he appears to have given to this idea may have caused him to overlook the pianoforte which, although in his time, a capable instrument, was not appreciated by him, nor indeed by his son Carl Philipp Emmanuel, who regarded it as only good for improvisations and then with the dampers taken off. He remained to the end of his days a clavichord player.

The performance upon a clavichord of J. S. Bach's "Fantasia Cromatica e Fuga," will conclude this lecture. All that can be said about Bach and the clavichord is epitomised in this extraordinary work. The weak tone of the clavichord requires from the audience some concentration of the sense of hearing, but, after the first few bars, this peculiarity is no longer felt.

THE PROGRAMME.

ELIZABETHAN SPINET.

Galiardo..... William Byrd, about 1538—1623.
Courante Jewell..... John Bull, 1563—1628.

JACOBAN SPINET.

The Lord of Salisbury His Pavin..... Orlando Gibbons, 1583—1625.

RUCKERS HARPSICHORD, A.D. 1614.

Allemande..... Giovanni Battista Lully, 1633—1687.
La Bandoline..... François Couperin, 1668—1733.
Prelude
Sarabande } Henry Purcell, 1658—1695.
Cebell }

SHUDI HARPSICHORD, A.D. 1771.

Air in D minor, Variations and Presto.. George Frederick Handel, 1685—1759.
Sonata, G major..... Domenico Scarlatti, 1683—1757.

GERMAN CLAVICHORD.

Fantasia Cromatica e Fuga..... Johann Sebastian Bach, 1685—1750.

A. J. H.

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Violin Diapason.	Gemshorn.	Oboe.	
Röhr Flöte.	Harmonic Piccolo.		
Viola di Gamba.	Mixture (3 ranks).		
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RECITAL NEWS.

ST. JOHN, LADYWOOD, BIRMINGHAM.—Mr. Henry Taylor, F.C.O., resumed his organ recitals on Nov. 1. Programme:—Coronation March, Meyerbeer; Air, composed for Holsworthy Church Bells, Wesley; Fugue in E flat, "St. Anne's," Bach; Anthem, "The Lord is my Shepherd," Smart; Sonata in D minor, No. 1, Guilman; Anthem, "Send out thy light," Gounod; Anthem from Violin Concerto, Mendelssohn; Cujus Animam, from "Stabat Mater," Rossini; Grand Chœur in D, Deshayes.

BOW AND BROMLEY INSTITUTE.—The talented young blind organist, Mr. A. Hollins, gave an organ and pianoforte recital. He was recalled for a capital rendering of Dr. Hopkins' fine Allegro Moderato in A, and for his Improvisation on a Scotch air suggested by one of the audience. The other organ solos were Sonata, H. Turner; Pastorale, Whiting; and March, Gounod. Mr. Hollins's piano solo, Rhapsodie (Liszt), was finely played and encored, the soloist giving Bennett's "Fountain" and Chopin's "Study on Black Keys." Miss A. Morley and Mr. H. Beaumont were the vocalists, and they greatly pleased their listeners. To-night Mr. W. T. Best, of Liverpool, will be the organist.

BRIGHTON.—At the Dome, Royal Pavilion, an organ recital was given by Mr. Alfred King, Mus. B. Oxon., F. Coll. Org., (hon. organist to the Corporation), on Nov. 12. Programme:—March in B flat, Silas; Chorus "Fixed in his everlasting seat," Handel; Andante "Gracioso," Smart; Toccata in F, Bach; Violin Duetto, Andante from Op. 32, Spohr-Best; March Funebre et Chant Seraphique, Guilman; Barcarolle, from 4th Concerto, Bennett; Funeral March of a Marionette, Gounod; Intermezzo, Macbeth; Overture in F, Morandi.

BOLTON.—Mr. W. Mullineux, F.C.O. (borough organist), gave a recital in the Albert Hall, on October 29. The programme was as follows: Grand Fantasia et Fugue, in G minor (Bach); Offertoire, for the organ, in E major (Henry Deshayes); Graceful Dance, from the Incidental Music to Henry VIII. (Sullivan); Chorus, "The heavens are telling" (Haydn); Romanza, "Rose, softly blooming" (Spohr); Overture, "Ruy Blas" (Mendelssohn). And on November 5 his programme was as follows: Overture, for the organ, in D (Morandi); Air with Variations, from the Symphony in D (Haydn); Ave Maria (Schubert); Organ Concerto, in G minor (Larghetto, Allegro, Adagio—Andante) (Handel); Selection from the opera, "Il Trovatore" (Verdi); March and Chorus, from "Tannhäuser" (Wagner).

CHURCH OF ST. NICHOLAS COLE-ABBEY.—An organ recital was given on November 8. Organ, Mr. H. C. Tonking, violin, Mr. B. M. Carrodus. Funeral March (Chopin), in memory of the late Sir G. A. Macfarren, Mus. Doc.; Andante and Rondo for organ and violin (Macfarren)—only the week before his death Sir George Macfarren signified his intention to be present on this occasion to hear his Andante and Rondo; Toccata and Fugue in D minor (Bach); Mélodie Religieuse, violin and organ, (Tours); Andante from String Quartet, Op. 91 (Mendelssohn); Violin Solo, Legende (Wieniawski); Jubilant March (Stainer).

ST. LUKE'S CHURCH, DERBY.—On November 8, Mr. H. A. Wheeldon, F.C.O., organist of Christ Church, Hendon, gave a recital in the above church. Programme as follows: Alla marcia in B flat, Petrali; Allegretto from "Hymn of Praise," Mendelssohn; Postlude in E flat, Smart; Meditation in A flat, Klein; Marche des Rois Mages, Dubois; Fantasia in C, Tours; Romance, H. Hofmann; Offertoire on a Noël, Grison.

LEAMINGTON.—At St. John's Church, Tachbrook Street, the eleventh organ recital was given on Thursday afternoon, Nov. 17, by Mr. Yates Mander, Fellow of the College of Organists, and Licentiate of the Royal Academy of Music, assisted by Mr. H. A. Heden (violin) and Mr. H. Mander (cello). Programme: Organ solo, Fantasia in C minor, Berens; trio, Largo con espressione, Beethoven; organ solo, Sonata No. 5 in D, Mendelssohn; violin solo, Andante from Sonata, Mozart; organ solo, Première Méditation, Guilman; cello solo, "Adelaide," Beethoven; organ solo, Offertoire in D, Batiste; trio, Andante and Minuet ("Jupiter" Symphony), Mozart.

MANCHESTER.—Church of the Holy Innocents, Fallowfield. Programme:—Andante in A flat, Hoyte; Toccata and Fugue in D minor, Bach; Offertoire, Salomé; "O rest in the Lord, Mendelssohn; Postlude in D, Tours. This programme was played on Oct. 16, by Mr. W. A. Gilbert, F.C.O.

INDEPENDENT CHAPEL, WORSLEY, MANCHESTER.—At special services held Sunday, Oct. 30, Mr. Willcock, A.C.O., played the following selections:—Andante con moto in E major, Guilman; Melody in D, Capocci; "Jerusalem," Parker—Westbrook; Berceuse, Delbruck; Finale, Sonate, Capocci.

SOUTHAMPTON.—Mr. Alfred Oake, A.C.O., L.R.A.M., organist of Holy Trinity Church, and organist-designate of the parish church at Folkestone, recently gave a recital upon the new organ at St. Lawrence's Church, Southampton. There was a large gathering. Mr. Oake is shortly leaving Southampton for Folkestone, and therefore, though the recital was not arranged with that view, it partook somewhat of the character of a valedictory performance. The programme comprised Sonata in F minor, Mendelssohn; Andante in F, Smart; Fugue in B minor, J. S. Bach; song, "Waft her, angels," Handel; Fantasia on "Adeste Fideles," Introduction, Variations, and Finale Fugue, Alfred Oake; Andante con varie in A, Haydn; Chorus of angels, Clark; Improvisation—storm; Recit. and Air, "If with all your hearts," Mendelssohn; Solo for Vox Humana, "The better land," Cowen; Adagio and March from the Occasional Oratorio, Handel. As to particular items, the elaborate compositions—Mendelssohn's sonata in F minor, and Bach's fugue in B minor, were given with great skill, says a local journal.

STIRLING, N.B.—The opening recital of the season was given in the Albert Hall, on November 4, by Dr. C. E. Allum (the organist). The programme comprised: Organ Concerto, in G minor, No. 6, and set (Handel); Organ Concerto in G (Bach); Prière in F (Guilmant); Rondo Campanelli (Morandi); Marche Nuptiale (Guilmant); Selection from "Carmen" (Bizet); Marcia di Processione (Morandi); Andante from Violin Concerto (Mendelssohn); Overture to "Le Chasse du Jeune Henri" (Méhul). The Dead March in Saul was played as a tribute of respect to the memory of Sir George A. Macfarren, Mus. Doc.

ST. NICHOLAS COLE-ABBEY, E.C.—The weekly organ recital was given at this church, on Tuesday, October 25, by Mr. James Hallé. The programme was as follows: Overture (Morandi); Organ Concerto, in C, No. 2, Set 3 (W. T. Best), (Handel); Carillons de Dunkerque (1780), (Carter); Festival March (Smart); Impromptu. On Tuesday, November 1, Mr. C. E. Miller gave a recital in the above church, with the following programme: Fantasia, in C (Tours); Adagio (Quartet, Op. 44), Mendelssohn; Solo, "These are they which came out of great tribulation" (from the Anthem, "I beheld,

and lo"), (Miller); Prelude and Fugue, in C (Peters' Vol. 3, No. 7), (Bach); Marche des Templiers (Benedict).

TRURO.—At the consecration of the new cathedral, Mr. Lloyd played suitable pieces of music, and Mr. Sinclair, A.C.O., the cathedral organist, conducted the service with tact and skill. The Communion Service was Smart in F. The correspondent of *Church Bells* expresses a regret that the services of an orchestra were not secured upon so auspicious an occasion.

Mr. Samuel A. Baldwin lately gave an organ recital in Chicago, in which American composers were represented by S. P. Warren's arrangement of the "Night song" and "An evening idyll," by Dudley Buck.

NOTES.

Wednesday being St. Cecilia's Day, there will be a special performance at All Saints, Margaret Street, at eight p.m., of Mendelssohn's "Hymn of Praise," with orchestra, augmented choir, and organ. Mr. H. C. Tonking will lead the band, and Mr. W. S. Hoyte will give an organ recital. It is gratifying to make this announcement and it is to be hoped that church oratorios and organ recitals on St. Cecilia's Day will multiply year by year.

Southey, in his life of John Wesley, tells us that Charles Wesley, the brother of John and the father of S. Wesley, the great organist and composer, had the offer from Garret Wellesley of certain estates, which were eventually left to Richard Cowley. This, notes De Quincey, argues a recognition of consanguinity. The last-named author said: "I remember well from my days of childhood a niece of John Wesley, who always spoke of Lord Mornington, composer of the well-known glees, as a cousin, and as intimately connected with her brother, the great *foudroyant* performer on the organ." The Wellesleys and the Wesleys were different links of the same family it seems, and the great Duke of Wellington and Samuel Wesley were distantly related.

Like the majority of the composers of distinction, Verdi was an organist at an early age. When only twelve he did duty as organist in the church of Roncole, his native village; studying harmony under the organist, Signor Baistrocchi, a man of talent and knowledge. At fifteen, Verdi officiated as organist at the great church of Bussetto, with a salary of £12 a year. His salary first fixed at "thirty-six lire," about £1 10s., was during his second year's office raised to "forty lire." Afterwards Verdi added the work of choirmaster to that of organist. Soon after his marriage, when about twenty-five, he passed on to the work of composing for the stage, and his career as a humble, country church organist ended, and he soon found himself a famous opera writer.

Thomas de Quincey, justifying the spontaneous character of some of his essays as originally specimens of journalism remarks:—"Performers on the organ so far from finding their own *impromptu* displays to fall below their more careful and premeditated efforts, on the contrary, have oftentimes deep reason to mourn over the escape of inspirations born from the momentary fervours of inspiration, but fugitive and irrevocable as the pulses in their own flying fingers."

A suggestion has been made that "it would be well to make the choir organs of our large instruments of more ample size and with a larger amount of 8 and 4 feet work; such schemes being likely to be of great use in the performance of Bach's organ works as well as in more modern music." Though it is true that a prevailing fashion exists of confining our choir organs to about 5 or 6 stops chiefly of solo type, there are signs of a reaction and many organs now have more ample choirs, some with 16 feet tone stops.

M. Alexandre Guilmant will give his fourth organ recital before the Shuborne School Musical Society on Friday evening, Dec. 2.

COLLEGE OF ORGANISTS' CALENDAR.

The College Library will be opened on Tuesday next, from 7 to 8. At 8, on Tuesday, at the Bloomsbury Hall, H. C. Banister, Esq., will read a paper on the life of Sir G. A. Macfarren, late President of the College.

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MILITARY BANDS.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—I have read with interest the article, in your last issue, by your correspondent Ex-Bandsman, and I concur with him in every respect, with the exception that in Cavalry bands—for your correspondent evidently speaks only of Infantry bands—it would be impossible, according to the present state of affairs, to have the number of instruments he suggests, as the number of men is limited; i.e., sixteen bandsmen, eight trumpeters—who of course play in the band—and five boys; in all, twenty-nine. There are, as a rule, more than this; but they are, as it were, taken from the ranks of the regiment, and are consequently a loss to the duty strength. Cavalry bands are placed at a disadvantage when compared to their Infantry

brethren; the reason being that, say, for instance, a Cavalry band attends two mounted parades a week; this incurs their attendance at early morning stables, to prepare their horses, &c.; and on their dismissal from parade they are required, at mid-day stables, to groom their horses again, and to clean the saddlery; the time occupied for the whole being generally from 6 a.m. till 1 p.m. Thus they lose (on an average, twice a week) their principal practice hours, viz., from 9.45 till 12.45 a.m., that being the usual practice hours of the band to which I have the honour to belong. I consider, as a bandsman, a band, to be a band in every sense of the word, should have at least one regular practice-hour daily, and also regular intervals for independent instrumental practice, which, by the disadvantage I speak of, they are denied. Many young men aspiring to become good and efficient bandsmen or instrumentalists, are deprived of many an opportunity of instruction, together with their individual practice. In some bands the solo performers are remunerated for their services as soloists by the addition to their ordinary soldier's pay of one penny or twopence a day, seldom more. Commanding officers who take an interest in their band, turn them out on mounted duty only when absolutely necessary. The result of the disadvantages I have mentioned, and many more too numerous to mention, is, that they, collectively, take no interest in their duties as bandsmen, or very little, anyhow. I am aware there are in the world remedies for all this, but, being interested myself, consider I am debarred from offering any suggestion.—I am, Sir, respectfully yours,

Shorncliffe Camp, Kent,
Nov. 11, 1887.

CAVALRY BANDSMAN.

SIR,—I have been reading your articles on the position of bandmasters. I am no admirer of Lord Wolseley, but I should like just to ask whether the comparison between his "experience" and that of General Boulanger is quite justified by facts?—Yours truly,

THOMAS ATKINS.

JENNY LIND IN PARIS.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—My attention having been drawn to your challenge to me to explain my statement that Mdle. Jenny Lind "obtained a hearing at the opera (in Paris) in 1842," a statement which appeared in my biography of that great artist in "Grove's Dictionary," I can only reply that Madame Lind-Goldschmidt saw the proof of that article before its publication, and corrected in it anything that seemed to her to deserve correction. But I may add here that I believe that the "hearing she obtained" was private; and I feel sure that she never "appeared" at the opera in Paris, nor did I say in the biography that she did so.—Yours obediently,

13, Belsize Avenue, N.W.
Nov. 12, 1887.

JULIAN MARSHALL.

Concerts.

LONDON SYMPHONY CONCERTS.

The second series of these concerts was commenced on Tuesday evening at St. James's Hall in the presence of a numerous, though by no means crowded, audience. In providing orchestral concerts in London during the winter months, Mr. Henschel has satisfied a long-felt want, and we wish every success to his enterprise. New and interesting works are promised, with a sufficient leaven of the old masters to disarm conservative musicians. The principal features of Tuesday's programme, which erred on the side of brevity rather than undue length, were Beethoven's C minor Symphony, and a scena from Glinka's *Ruslan and Ludmila*, an account of which opera is now appearing in our columns. The symphony was, on the whole, well played, although there is room for improvement in point of delicacy, and the tone of the strings is rather poor. Glinka's scena is an uninteresting work, and, towards its conclusion, borders dangerously on commonplace. It was well sung by Mr. Santley, and the applause which followed was, we imagine, a tribute to the singer rather than

the song. Two charming little melodies for strings by Grieg (op. 34), arranged by the composer from his own songs, "Hjertesar" and "Varen," were daintily played, and formed a distinct contrast to Hans Sachs's monologue from *Die Meistersinger*, an excerpt not well adapted for concert purposes. Weber's overture to *Euryanthe*, and Wagner's to *Tannhäuser*, were the opening and concluding numbers; but the latter was completely spoiled by the rapid pace at which it was taken.

NOVELLO ORATORIO CONCERTS.

The present season of "Novello Oratorio Concerts" was inaugurated by a performance of Mr. Mackenzie's "Jubilee Ode," and Anton Dvorak's cantata, *The Spectre's Bride*. Both works have been so fully discussed on various occasions, that a brief notice will suffice. If the ode scarcely reaches above the commonplace, it may be urged that even the great composers seldom rose to their theme when at work "to order" on a *pièce d'occasion*. The choral voices are, however, becomingly treated, with a view to broad and massive effects, there are some appropriate touches of local colouring in the procession choruses of the various nationalities under the sway of Queen Victoria's dominion, and the soprano solo is a really effective specimen of vocal writing. That the ode suffered from its juxtaposition to *The Spectre's Bride*, there can, however, be no doubt. For although in Dvorak's cantata, that rarest of all gifts of the present day, a spontaneous flow of original, well-sustained, and captivating melody, cannot be said to be prominent, the subject scarcely admits of the graceful or pleasing element, and the picturesque characterisation, the power and incisiveness of delineation, more especially of the weird and awe-inspiring, both in the choral and orchestral portions of the work, fully deserve to be qualified as the outcome of musical conception of a very high order; whilst the originality, richness, and variety of the orchestral scoring is beyond all praise. The soli in both works were in the hands of Madame Albani, who, barring a certain exuberance of force and style, greatly distinguished herself in the soprano music. Mr. Harper Kearton's genuine and sympathetic tenor voice, excellent method, and artistic delivery, deserved even warmer recognition than they obtained; whilst Mr. Santley, who was out of voice, did the best he could for the exacting bass part. There was a distinct discrepancy between band and chours during the ode, besides some awkward blemishes in the first named section of executants during the cantata. The "Dead March" in *Saul* was performed in memory of the late Jenny Lind and Sir George Macfarren. Mr. Randegger conducted with skill and energy.

CRYSTAL PALACE CONCERTS.

Of all the so-called "programme-music" that has hitherto been written, Berlioz's "Symphonie Fantastique" is perhaps the finest example. Not only is the idea of the work intensely original, but its treatment would entitle Berlioz to take rank amongst the great masters, even were additional proof of his genius wanting. Perhaps in no other work is Berlioz's mastery of orchestration so strikingly demonstrated as in this symphony; for although not scored in the grandiose manner which he affected later, the last two movements of this remarkable creation are stupendous in design and effect. Particularly noticeable also are the four *tympans* introduced at the close of the "Scène aux Champs," whose mimic thunder is striking in its realism, while no one who has ever heard the symphony is likely to forget the truly exquisite effect of the four harps in the second movement. Berlioz apparently could not get rid of his *idée fixe*; he seems to have been so fascinated with his conception that nothing short of its further elaboration in a manner which is, in point of form, without parallel in music, could satisfy him. In some respects it is a pity that "Lelio" was written; it comes as an anti-climax to the tremendous power of the last two movements of the symphony, and the dialogue is entirely tedious. Much of the music is, however, interesting, and the two tenor songs and the "Miranda" motive are grace itself. Both works were finely performed by the orchestra, and Mr. Manns was heartily cheered at the conclusion of the symphony. Mr. James Fernandez, as Lelio, did his best with an ungrateful task, while Mr. E. Lloyd sang superbly. Of Mr. F. King, be it said that his rendering of the "Brigand Song" was far more suggestive of afternoon-tea with the curate than the quaffing of "blood" from a lover's skull.

POPULAR CONCERTS.

Although Monday's programme was rather wanting in general interest, Beethoven's quartet in E flat, Op. 74, was quite sufficient to atone for any other deficiencies. There are moments in this noble work in which the master's latest style is suggested, especially in the *Adagio*, although in point of date the quartet belongs to the middle period, having appeared in 1809 immediately after the "Emperor" concerto. The *Adagio* is perhaps the finest movement in the work, although the finale is a striking instance of Beethoven's power of dealing with the simplest materials, the theme being entirely in consecutive notes. The work was superbly played by Madame Norman Neruda and MM. Ries, Straus, and Piatti, Madame Neruda's *cantilene* in the *Adagio* being beyond reproach. Madlle. Janotha's reading of Chopin's "Barcarolle" was hardly as poetical as we had expected, but she was persistently encored, and in response played the same composer's "Berceuse" with exquisite charm. The duet in G for violin and viola of Mozart, played by Mme. Neruda and Herr Straus, is more remarkable for its happy conquest of difficulties than anything else, and although Mozart has evidently spent much care on its construction, the result is more interesting from a technical than a musical point of view. The vocalist, Miss Marguerite Hall, who possesses a warm mezzo-soprano voice, was recalled for Schubert's "Die junge Nonne," but was more successful in Kjerulf's "Last night" and Miss Carmichael's "June song," the latter, a charming ditty, being encored. Haydn's Pianoforte Trio in C completed the programme.

On Saturday afternoon the programme opened with Beethoven's String Quintet in E flat, played by MM. Straus, L. Ries, Hollander, A. Gibson, and Piatti. Madlle Janotha was again the pianist, and gave Beethoven's Sonata in D major, Op. 28 (the "Pastorale"), and, with Signor Piatti, Rubinstein's Sonata in D major, Op. 18, for pianoforte and violoncello. Herr Straus played a Romance for violin by Max Bruch, and Mrs. Henschel contributed songs by Purcell and Grieg.

WIND INSTRUMENT CONCERTS.

The London Wind Instrument Union, founded and directed by Signor Carlo Ducci, gave its first concert on the 11th inst. at the Continental Gallery in New Bond Street. The enterprise is valuable and interesting, although it serves to emphasise the deficiencies as well as the excellencies of the "wood wind" as compared with strings. The very advantages of wind instruments are also their defects; their contrasts of tone colour while affording opportunities for numberless charming effects prevent their supplying a harmonious *ensemble* without the assistance of instruments, or an instrument, of even *timbre* throughout. The artists engaged are in every respect qualified to make the attempt to place concerted music for their respective instruments on an equal footing with string *ensembles*, but their efforts will never be crowned with complete success. The concert opened with a rather uninteresting quintet for flute, oboe, clarinet, horn, and bassoon by Onslow (Op. 81) well played by Messrs. Radcliff, Lebon, Gomez, Mann, and Wotton. The remaining instrumental items were Weber's Duo Concertante, Op. 94, for piano and clarinet, and Beethoven's Grand Quintet, Op. 16, for piano, oboe, clarinet, horn, and bassoon. Signor Ducci contributed materially to the success of these latter, although he is inclined to exaggerate the distinction between *pp* and *ff*. Madame Belle Cole, who appears to advantage in a small room, was the vocalist.

MASTER HOFMANN'S FAREWELL RECITAL.

Young Hofmann's farewell recital, given on Monday last week, was followed by yet another performance; this time, we are positively assured, "the very last," on Monday last, when St. James's Hall was once more filled by an audience evidently intent upon catching a last glimpse of the *enfant prodige* before his leaving this country for America. The performance was of the average order of merit, but the young pianist had, we think, made a mistake in devoting the greater part of his programme to Chopin; for this composer, of all others, requires an interpreter capable of echoing the high-wrought and almost over-refined pitch of sentiment embodied in what one may call the musical lyrics of the great Polish master. With this kind of art-production a boy of eleven cannot possibly be in mental con-

tact, and Master Hofmann's rendering was accordingly mechanical and devoid of poetry, although his playing was fairly correct, and even remarkably intelligent. The audiences which assemble to admire the "marvellous boy" are not of a kind to make subtle distinctions, and everything young Hofmann did was received with demonstrations of approval.

ROYAL COLLEGE OF MUSIC.

The concert given on Thursday, the 10th, at Alexandra House, by the students of the Royal College of Music, in memory of Sir George A. Macfarren, was a peculiarly graceful tribute to the late President of the Royal Academy; and, indirectly, a generous compliment to the institution with which he had become so intimately identified. With regard to the merits of the performance, it may be remarked that a praiseworthy absence of any tendency to uncertainty in attack afforded evidence of careful preparation and conscientious study, though there was, naturally, some lack of the smoothness and finish that might have been expected from older artists. This remark does not, however, by any means apply to the leader in the quartets and quintet, Mr. Jasper Sutcliffe, whose performance was excellent throughout.

The concert opened with Sir George Macfarren's String Quartet in G (MS., 1878), the execution of the two first allegri of which was scarcely equal to that of the succeeding andante—particularly well and sympathetically rendered—or of the closing allegro agitato. Two songs of Macfarren's followed, "The widow bird" and "Pack clouds away," both of which, and especially the latter (vigorously encored), were charmingly given by Miss Annie Roberts, the violin obligato being supplied by Mr. Sutcliffe. Miss Roberts, who does credit to evident careful training, possesses a voice of very full, rich quality, exceptionally even throughout its entire compass. Owing, possibly, in some measure, to the confidence inspired by Mr. John Reynolds's efficient support, the rendering in No. 3, Macfarren's Quintet in G minor, was very much better, so far as the strings were concerned, than even in the opening quartet; but the work was occasionally spoilt by undue prominence of the pianoforte part, the strings being completely overpowered and drowned in the first allegro.

A highly creditable performance, on the whole, terminated with Beethoven's String Quartet in F minor (Op. 95), this being the only work produced that was not the composition of the master whose memory the students of the Royal College of Music desired to honour.

MISCELLANEOUS CONCERTS.

At the concerts given fortnightly by Messrs. Hann at the Gresham Hall, Brixton, excellent programmes of chamber music are heard. The selection on Friday, the 11th, comprised quartets by Beethoven and Schumann, Mendelssohn's sonata in D for violoncello and piano, Vicuxtemp's Fantasia Caprice for violin solo, and songs, amongst which "Forsaken" and "Winter Song," by Mr. Sidney Hann, were down to be sung by Miss Mary Beare. We cannot notice this interesting concert any further, by reason of the late arrival of the tickets. The next concert is announced for December 2.

The Royal Society of Musicians gave a performance on Saturday last of *Elijah*. Miss Anna Williams, Miss Hilda Wilson, Miss Ambler, Mr. Henry Piercy, and Mr. Santley were among the solo vocalists, Mr. Cummings conducting. St. James's Hall was fairly well filled. The "Dead March in Saul" was played out of respect to the memory of Sir George Macfarren and Jenny Lind.

Miss Alice Patten's concert took place on Monday last at the Gresham Hall, Brixton. The house was crowded, and Miss Patten may be congratulated on the success of this her first venture. The vocalists were Miss Alice Patten (pupil of Richard Latter, G.S.M.), Madame Joyce Maas, Miss Frances Hipwell, Mr. J. Dalgety Henderson (pupil of Richard Latter, G.S.M.), Mr. James Budd, and Mr. Robert Hilton. Instrumentalists—cornet, Signor Coviello; violin, Mr. J. Iydney, Junior. The programme also included several part songs by some of the gentlemen of the St. George's Glee Union. Madame Joyce Maas sang "Good bye" and "The Lady of the Lea," receiving an enthusiastic encore for the latter song; and singing "The minstrel boy." Miss Patten sang with great success "Sing,

sweet bird" and "The garden of sleep." Miss Hipwell attained a great success in her singing of "My lady's bower." The attraction of the evening was without doubt the appearance of Mr. J. Dalgety Henderson, who is now an established favourite. He sang "Annie Laurie," "The soldier's tear," and the duet with Mr. Budd "Love and war." As an encore he sang "The Irish Emigrants." Mr. Budd, a great favourite in this district, sang "The Mountebank's song" and "Over the sea, with a Sailor." Mr. Hilton, who was in very good voice, sang "I'm a roamer" and "The Lighthouse Keeper."

The Sacred Harmonic Society's first concert of the season was announced for Thursday night, too late for detailed notice in this issue of *The Musical World*. The works selected were Signor Bottesini's *Garden of Olivet*, Mr. Cusins's Jubilee Cantata, and Mendelssohn's "Lauda Sion." The solo vocalists in the two former were Miss Annie Marriot, Miss Hilda Wilson, Mr. Lloyd, and Mr. Santley; while in the "Lauda Sion" the tenor and bass parts in the quartet were announced to be taken by Mr. Ager Grover and Mr. Stanley Smith, Mr. Cummings being the conductor, and Mr. Fountain Meen organist.

SAVOY THEATRE.

A large audience, amongst which a few distinguished persons were sprinkled, greeted the revival of *H.M.S. Pinafore* at the Savoy last Saturday evening with every token of enthusiasm. Mr. Gilbert's nonsense wedded to Sir Arthur Sullivan's melodious and cleverly-scored music, as pretty and excellent in its way as that of any of the composer's Savoy productions—if we except perhaps *The Sorcerer*, exercised the old charm over its hearers. The librettist's extravagant and sometimes childish fun here receives from the humorous turns of Sir Arthur Sullivan's music, a point and a variety which may sometimes be unappreciated by playgoers who are accustomed to attribute all the "fun of the thing" to the nature of the text. The revival of *H.M.S. Pinafore* has been given with all the care and even splendour which opportunity affords. The stage is entirely occupied with a portion of the deck of a man-of-war, a vessel equipped with useful and ornamental paraphernalia that would do good to the heart of our croakers over the Navy; and besides the still life property, a whole crew of real sailors are provided, who mount the rigging with dazzling rapidity and ease. The cast contains the well-known names of the "creators"—if we may apply such a big term—of their parts, when, nine years ago, *H.M.S. Pinafore* was first performed at the Opera Comique. Then, as now, Mr. George Grossmith was Sir Joseph Porter—an extra springiness in the legs celebrates his complete revival—Mr. Rutland Barrington, the Captain; Miss Jessie Bond, Hebe; and Mr. Richard Temple, Dick Deadeye; and all of these repeated their former successes. Miss Brandram was a very good Little Buttercup, although she seemed scarcely so well fitted to the part as did her predecessor, whose smile was so perfectly irresistible; and Miss Geraldine Ulmar, whose acting and singing are graceful and natural, proved a very acceptable Josephine. A change in the score—affected by the interpolation of "Rule Britannia" as a *finale*—cannot be altogether approved; but the rendering of the music under Sir Arthur Sullivan's conductorship on Saturday, was admirable in every detail.

MUSIC IN ITALY.

MILAN, November 11.

The same criticism which crushed *Lo Spartaco* by Sinico has been directed against *Sciarottà* by the Hungarian, Manheimer, and *Il Conte di Gleichen* by Manzocchi, the composer of *Dolores* and *Stella*. If in the first case the public, irritated by the unfortunate execution, agreed with the critic, in the other two cases the same public of the Dal Verme paid great honour to the composers, and their two works were more fairly appreciated. *Sciarottà* is a typical Hungarian work, containing much of interest but faulty by reason of its extreme length and commonplace incidents. The musical construction is very peculiar; unequal, but always worth noticing. Manheimer has copied nothing, but faithfully reproduced his Hungarian nature. There is a duettino for soprano and contralto, with a suite of dances, which are true musical gems of

brilliant originality. He who could write these numbers has musical genius to spare, as we say here.

In the *Conte di Gleichen*, brought out by the publishing house of Signor Sonzogno, regardless of expense, Signor Auteri-Manzocchi has marked the progress he has made both in form and in musical invention. The new opera is modern in all its ideas, but has also retained the melodious flow of the purest Italian school, a quality which was well understood and welcomed by the audience. The fourth act specially drew the honours of the evening, and this, like all other expressions of public approbation, deserves consideration among the artistic results, since the author, contrary to the usual custom, was not present at the representation, and it was not a case of encouraging a new composer.

Il Conte di Gleichen, of which the libretto is by Signor Auteri Pomar, cousin of the composer, continues to be given at the Dal Verme, by excellent artists, and always proves acceptable.

At the same theatre we have also had Bizet's *Carmen*, with the French Signora Frandin. It is, on the whole, well mounted; the music, it need not be said, exercises the same irresistible fascination as it did on the first night.

Again, at this theatre, we had a curious novelty—the baritone, a distinguished artist named Brogi, singing a tenor part. Directly it became known that Brogi had accepted a tenor rôle, bets were taken against his succeeding—and lost. The artist acted the Conte di Gleichen in the place of Barberini, who had been taken ill. The theatre was crammed, and the audience were well satisfied with the management. The success was remarkable; the baritone gave out splendid notes, with ease and purity of tone. The tenor, Cardinali, lost 1000 lire over it, besides a grand banquet. I do not know if Brogi will continue his *tour de force*, and if really the pitch of his voice has been changed by a freak of nature. The incident has made a great noise in the lyrical world.

From Turin accounts have reached me of the complete success of *Sardanapalo*, Libani's opera which saw the light at Rome and which Signor Luigi Mancinelli since revised according to the composer's instructions. Libani died more than thirty years ago without seeing his work represented. This work reveals clearly the power of the master's genius, a power rare amongst the musicians of to-day. He truly possessed the temperament of the composer, and I may venture to say he recalls the school of Petrella. *Sardanapalo*, if it has defects owing to the boldness of the conception, contains so great a number of beauties, rich melody, spontaneity, vigour, abandon, facility and breadth—that it has achieved a triumph.

From Asti, Piedmont, I hear of the success of *Aida* mounted with great magnificence and with fine singers and orchestra. Our provincial towns have each an individual store of artistic taste, of Italian warmth and colour; the love of art mingles with the blood of the most modest sons of Ansonia so that the very air, surrounding nature, peculiar life, all co-operate to nourish that potent breath which infuses artistic intention as a second soul.

G. A. MANZONI.

MUSIC IN GLASGOW.

After the long stagnation during spring, summer, and autumn, the winter season opened a week or two ago with a brisk succession of piano recitals and chamber music concerts. So far public favour has declared itself decisively in favour of the concerts given by little Josef Hofmann, and of the Patti concert, which takes place on the 21st, the tickets for which are already sold out. Here, as elsewhere, the public seemed disposed to regard all the performances of the little pianist as equally interesting and equally satisfactory, though it ought to be obvious to even average musical intelligence, that he plays really well only such compositions as are presently within his grasp. The list of such works available for concert purposes is quite large enough to make it unnecessary for those responsible for the guidance of the young artist to allow the performances in public of sonatas of Beethoven, and nocturnes by Chopin, for which, as yet, he is naturally quite unfit. No thinking person can help questioning the wisdom of wholesale public exhibition at so early an age, or avoid dreading the effect of the projected American tour on the mental and physical condition of an extraordinarily gifted child. Mr. Alfred Hollins, who gave a pianoforte recital in the interval between the two Hofmann concerts, was listened to by a comparatively small audience, though he is an earnest, mature, and most capable pianist, who brings thought, experience, and training, to bear on his art. In his case no sensational bait was held out to the public, and, as a result, we were again brought face to face with the unpleasant fact that the number of those

who are, in musical matters, independent of, or superior to, fashion, and capable of judging music intelligently, is, after all, in our days of boasted progress, lamentably small. The equally small audience which assisted at a very interesting lecture on Wagner's *Lohengrin*, given last Wednesday by Mr. C. Hall Woolnoth, points to the same fact. Mr. Woolnoth is one of the most able and zealous of our resident musicians, and being an accomplished pianist was able to demonstrate practically by frequent reference to the score the views he advocated. The lecturer described in lucid forcible language the nature of the Wagnerian theory of music drama, its gradual development from the early period of *Rienzi* and the *Flying Dutchman* to *Tristan* and *Parsifal*, pointing out how the necessity for reform of the operatic stage had arisen, and the means by which it has been accomplished. Mr. Woolnoth proceeded to give an interesting account of the special poetic significance of *Lohengrin*, and gave a series of graphic analytical illustrations from the pianoforte score of the music in which Wagner has embodied his ideas. These illustrations showed, not only the lecturer's thorough grasp of the musical structure he dealt with, but also a rather remarkable power of reproducing from the unresponsive material of the pianoforte, some of the beautiful effects of instrumental colouring in which Wagner's score abounds. Mr. Woolnoth entered at some length into a discussion of the fallacies and falsehoods by which Wagner's opponents have sought to guard their position, and gave in the course of his remarks on this section of his subject, a clever definition of what actually does constitute, and what at one time was supposed to constitute, melody; that highly important but not all-important factor in music. Such a lecture has a very high educational value, especially for a community which has little opportunity of informing itself by practical contact with Wagner's music and methods, and it is much to be hoped that Mr. Woolnoth may be encouraged to give analytical lectures on operas of Wagner which are even less known and understood in Glasgow than *Lohengrin*.

Nov. 15.—Mr. Woolnoth's lecture on Wagner is, however, only one of several hopeful signs of a healthy spirit of enterprise among local musicians. A series of chamber music concerts has again been organised by Messrs. Cole, Daly, Baker, Walton, and Woolnoth, the programmes of which will help to enlighten many to whom the literature of the string quartet is as yet a closed book. Mr. Cole shows his disinterested zeal in the furtherance of this branch of art, moreover, by the performance of string quartets on Saturday afternoons at the Water Colour Exhibition, now open, admission being free to all visitors at the Galleries. Last Saturday quartets by Haydn, Mozart, and Mendelssohn, and a Beethoven pianoforte and violin sonata, were most creditably rendered, the execution being conscientious and careful in every particular. It was curious to watch how group after group gathered round the musicians, staying their progress round the galleries to listen to the art which "killeth care and grief of heart." This departure from the ordinary brass band dance music of promenade concerts, will surely help to attune even the average ear to finer strains and higher aims in music.—The Carl Rosa Company has been busy at the Royalty for a fortnight past. After a good many years of oblivion, *Masaniello* has been given again in Glasgow; but the special interest of the past week centred in the production of Victor Massé's *Galathea*, recently revived by this company. The music has a certain charm of its own, and though always light and tuneful, is never dull or vulgar. The play itself is pure burlesque, of a tolerably pronounced type, but the highly refined singing and acting of Madame Marie Roze redeems it from coarseness. At the Princess's Theatre on the south side of our city, Mr. Turner's English opera company is also giving performances. The simultaneous visit of two English opera companies is likely to have a bad effect on the exchequer of both. In spite of three opera performances on Saturday, two at the Royalty and one at the Princess's St. Andrew's Hall was filled in the evening by an immense audience to hear Madame Valleria and a company of artists at present on tour with her. Of Madame Valleria herself the *Herald* says that "she is one of those singers whose career it has been a pleasure to musicians to follow. Since the time when she first became known in Glasgow as an operatic singer of light music, she has progressed steadily, conscientiously using, maturing and developing her great natural gifts, faithful always to the highest ideals in art, and steadfast, as the Glasgow public has specially good reason to know, in giving practical shape to her artistic convictions." The scheme of a ballad concert, such as that of Saturday night gives but little scope for the highest powers of an artist, and those who remember Madame Valleria's refined and intensely dramatic rendering of the *Eljiah* soprano music a few years ago, and her magnificent declamatory singing of portions of Wagnerian opera, will regret greatly the absence of her name in the list of singers engaged for the coming series of Choral Union concerts. A good deal of discussion and some difference of opinion is likely to arise on the subject of an appeal made by the local Society of Musicians to the senate of the Glasgow University in favour of the establishment of degrees in music. It is probable that the senate will not depart from its customary policy in such matters, and may decline to grant degrees for such subjects the teaching of which is not yet provided for in the university.—L. Y.

Next Week's Music.

THIS DAY (SATURDAY 19).		P.M.
Schubert Concert	Crystal Palace	3
Popular Concert	St. James's Hall	3
Signor Carlo Ducci's Musical and Dramatic Entertainment	St. George's Hall	8
MONDAY, 21.		
Popular Concert	St. James's Hall	8
WEDNESDAY, 23.		
London Symphony Concert	St. James's Hall	3
London Ballad Concert	St. James's Hall	8
THURSDAY, 24.		
"Israel in Egypt"	Royal Albert Hall	8
Barnby's "Rebekah" (Finsbury Ch. Assoc.)	Holloway Hall	7.30
FRIDAY, 25.		
Mdlle. Jeanne Douste	Princes' Hall	3
Wind Instrument Chamber Concert	157, New Bond Street	8.30

Music Publishers' Weekly List.

SONGS.

Holy Vision, The	Gounod	Novello
Nocturne (A flat to E flat, and two higher keys)	L. Denza	Ascherberg
Winsome Lassie, A	P. Montrose	"

PIANOFORTE.

Six Romances (Consolation, Greeting, Spring Morning, Lullaby, Welcome, Cradle Song)	G. A. Macfarren	E Ashdown
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VIOLIN AND PIANOFORTE.

Le Duo	J. C. Beazeley	Ascherberg
Nocturne (Rubini's)	E. Polonaski	"

CANTATAS.

"Harold"	J. T. H. Read	Novello
"Jerusalem"	W. H. Dixon	Curwen

Notes and News.

LONDON.

Madame Minnie Hauk has severed her connection with Mr. Mapleson's Opera Company, having accepted engagements in Russia. She will sing at the Philharmonic Concerts of St. Petersburg and Moscow, also at Odessa, during December and January.

News comes by cablegram of Mr. Barton M'Guckin's first appearance on the American stage at Philadelphia on the opening of the American National Opera season. His Lohengrin has been a great success. After the performance the immense audience repeatedly called out for the tenor with cheers. The press notices have also been very favourable.

Mr. J. Dalgely Henderson makes his first appearance in Manchester on the 26th inst., at one of Mr. de Jong's concerts.

Mr. Van Biene, a violoncellist of some note, has started a series of Promenade Concerts at Her Majesty's Theatre. He is wise in making no pretence to classic dignity, and treats his promenading audience to such fare as they can appreciate. Mdlle. Ella Warnots, of Brussels, is a good artist, who would be more appreciated in different surroundings. Miss Florence St. John sings in her usual lively style.

It is proposed, by the friends of the late Professor Sir G. A. Macfarren, to raise a fund to be applied to the foundation of a scholarship, bearing his name, at the Royal Academy of Music. Mr. Alfred Littleton is the hon. treasurer, and Messrs. C. E. Stephens and Joseph Baker the hon.

secretaries. All communications should be addressed to Mr. Baker, Willersley House, Wellington Road, Old Charlton, S.E.

The licence of the theatre at the Crystal Palace has been renewed, the Croydon Magistrates being satisfied with the report as to the general arrangements for exit and for protection against fire.

There is some talk about a syndicate being formed for the purpose of giving Italian opera next season, under the management of Mr. Augustus Harris.

Madame Patti gave a concert on Wednesday night at the Albert Hall, when she sang two operatic airs and two songs. There was no orchestra, and the proceedings were of no artistic interest, but the hall considering the state of the weather, was well filled.

A bazaar, with some interesting and new features, will be held from Tuesday, November 22, to Saturday, November 26, at the Portman Rooms, Baker Street, in order to clear up a debt incurred for the alteration, improvement, and new organ fund of St. Marylebone parish church. It is intended to revive many of the features of the old Mary-bone Gardens, and Mr. W. A. Barrett has contributed to the programme an interesting historic sketch of the musical doings at that famous place of resort. The Countess of Meath will open the bazaar, and Lady Corbett, Mrs. Barker, Mrs. Whitworth Jones, and Mrs. Henry Wylde are amongst the ladies who have consented to take the stalls. There will be entertainments of various kinds, but the most interesting feature promises to be a series of concerts, including one given by the pupils of Professor Wylde's London Academy of Music, another of ancient songs and madrigals by Mr. W. A. Barrett, and a final performance under the direction of Mr. W. Ganz.

PROVINCIAL.

BIRMINGHAM, NOV. 14.—The principal musical event last week was the concert given by the Birmingham Festival Choral Society under its able and painstaking conductor, Mr. Stockley, when Berlioz's Dramatic Legend *La Damnation de Faust* was performed. Madame Minnie Hauk, Mr. Edward Lloyd, Mr. Bridson, and Mr. D. Price being the principal artists. On two former occasions, in 1881 and 1883, we heard this wonderful and weird music by the same society. Since then the orchestra has made such remarkable progress in its executive powers that this third performance carries off the palm. To begin with, we never heard a more spirited rendering of the Hungarian "Rakoczy" march so skilfully introduced by Berlioz. Equally meritorious was the performance of the ballet by Sylphs and the dance of Will-o'-the-Wisps. The purity of tone and and intonation displayed by the horns, trombones, and bassoons was most conspicuous. That such a work, abounding in overwhelming difficulties, should pass off without blemish could hardly be expected. The few rehearsals given to such pieces are not sufficient to obtain comparative perfection, while we must admit that the orchestra, under Mr. Stockley's watchful care, judgment and skill showed immense improvement, we find that the choral department was, perhaps, not quite so effective and faultless as it might have been. Madame Minnie Hauk, after an absence of many years, again charmed all present by her beautiful pure singing. The exquisite Love duet—Scene 3, Part 3—between Faust and Margaret, magnificently sung by Mr. Lloyd and Madame Hauk, enchanted the audience; it was indeed given with absolute perfection. Mr. Lloyd again established his great reputation as the first tenor in this country. Mr. Bridson as Mephistopheles and Mr. Price as Brander did their work well.—Mr. W. Gilmer's Military Concerts still continue to draw crowded houses, and Mr. Gilmer is deserving of success. He gives us splendid music, splendidly performed. His rank and file are soloists of repute, and deserve the encouragement bestowed upon them. Mr. Bantock Pierpoint assisted at the last concert on Saturday evening, and created an agreeable impression by his style of singing. Miss Emilie Harris, a local contralto, also rendered valuable help, her singing being highly applauded.—Mr. and Madame Oscar Pollack announce their annual concert for November 23, particulars of which will be given next week.

NORWICH.—Sufficient progress has now been made in adjusting the financial results of the great musical festival at Norwich to lead the committee to the conclusion that a surplus of £700 will remain after meeting all liabilities. Of this sum it is proposed to divide £400 among the local charities.

TREDEGAR.—On Thursday, Nov. 10, the second annual concert in connection with the Tredegar Choral Union came off under most favourable auspices, at the Temperance Hall. Rossini's "Stabat Mater," and Spohr's *Last Judgment*, were the works selected. The chorus numbered about 115. An efficient orchestra, under the leadership of Mr. E. T. Roberts, Cardiff, was engaged, and the soloists were Miss Julia Jones, London; Miss Polly Jenkins, Swansea; Mr. Fredericks, Lichfield Cathedral; and Mr. Montague Worlock, Bristol. Mr. J. J. David conducted. Every available seat in the hall was occupied. The performance was really good and reflects credit on all concerned.

FOREIGN.

The event of the season in Berlin has been the performance by the Wagner Society of the master's symphony. The history of the symphony has been given in our columns by Sir George Grove, and in October, 1886 we published a translation of Herr Tappert's account and analysis of the work. Before long the public will have an opportunity of hearing Wagner's Symphony in C at Mr. Henschel's London Symphony Concert; and of the performance at Berlin we need say no more than that, under Herr Sucher's conductorship, its effect was beyond expectations. For instance, it had been said that the last movement would show a falling off in interest; but, according to the testimony of the critic of the *Allgemeine Musik-Zeitung*, this was not the case, although the Finale is conspicuous for humorous qualities and is lighter in character than the first allegro. The same critic gives it as his opinion that no symphony of so great weight had ever before been produced by a nineteen-year-old musician, and it will be remembered that Herr Laube, of Leipsic, when he heard the work at the Gewandhaus Concert in 1873, prophesied that the young and obscure composer would make his mark in the world. The symphony has been played also at Dresden and Cologne.

At the recent concert given in the Berlin Singakademie by Miss Mary Wurm, that talented pianist brought forward several compositions of her own, namely a pianoforte concerto, an overture, some solo pieces for her instrument, and five songs. As Miss Mary Wurm holds the Mendelssohn Scholarship awarded to her some years ago in London, it may be of interest to readers of *The Musical World* to hear how the Berlin critics speak of her efforts. "Some quite piquant traits," says Herr Lessmann, "are to be discovered in these compositions, especially in the concerto, the second spirited movement of which contains a very pretty theme; and the third, much dainty humour, and a lively principal subject, tinged with oriental colour, which made a very favourable impression. No great display of thematic development is made even in the larger works, excepting in a few instances; nor is the young composer independent in her inventiveness, as frequent reminiscences of Mendelssohn, Schumann, and even Wagner, strike the ear. In the matter of orchestration, Miss Wurm betrays not only inexperience, but a want of knowledge, and this failing was conspicuous in the parts of the overture assigned to the wind instruments. But, on the whole, Miss Wurm exhibited true musicianly gifts, which raised her pianoforte-playing above the sphere of mere virtuosity. The pianoforte pieces which most pleased by their fresh and natural invention were two Gavottes."

The model performance of *Don Giovanni* at Hamburg has been followed by equally notable performances of *Fidelio* and Mozart's *Idomeneo*, under Von Bülow's direction.

The tenor, Herr Winkelmann, of the Imperial Opera, has, in compliance with Frau Cosima Wagner's urgent request, consented to undertake the role of Parsifal and Walter Stolzing at Bayreuth at a considerable personal sacrifice, as he has to give up his lucrative "congé" engagements, and at Bayreuth he will receive only a small compensation fee. Herr Gudehus is also engaged for the Festival performances. Herr Levi will conduct *Parsifal*, fixed for the Sundays and Wednesdays from July 22 to August 19, and Herr Mottl *Die Meistersinger*, Mondays and Thursdays.

The assertion that clerical authorities had protested against certain portions of Zöllner's *Faust* proves to be a canard.

Mr. Eugene d'Albert has been playing with great success at Messrs. Schott's classical concerts at Brussels. He will accompany the Meiningen orchestra on their tour in Bavaria.

It is said that M. Prévost will eventually take the part of Siegfried in the production of Wagner's drama at the Théâtre de la Monnaie.

The German opera season at the New York Metropolitan Opera House opened with great éclat on the 2nd inst. with Wagner's *Tristan und Isolde*. The cast was the following: Tristan, Herr Niemann; King Mark, Herr Fischer; Isolde, Fraulein Lehmann; Kurvenal, Herr Robinson; Melot, Herr von Milde; Brangaene, Fraulein Brandt; a Shepherd, Herr Kemnitz; a Sailor, Herr Alvary; a Helman, Herr Sanger. The vast house was crowded in every part. *Die Meistersinger* followed on the 4th.

Tschaikowsky's new opera, *The Enchantress*, has been produced with triumphant success at the Imperial Theatre, St. Petersburg. The first two acts are said to contain some remarkable scenes. The composer conducted, and was presented at the close with a silver wreath. A large and distinguished audience, including Rubinstein, assisted at this important premiere. At the Marie Theatre, a ballet, "The Haarlem Tulip," by Boris Scheel, has been favourably received.

The *Allgemeine Musik-Zeitung* states that the celebrated Russian composer, Tschaikowsky, intends starting next January on a two month's tour in Germany, to be followed by a visit to France, where he will give a number of performances of his own works. A specimen programme includes: Serenade or suite for strings, a pianoforte concerto, songs, the symphonic poem "Francesca di Rimini," and a recently completed but yet unpublished composition called "Mozartiana."

The first performance of Massenet's *Le Cid* at Vienna was fixed for the 19th inst. The composer was to superintend the rehearsals, held by candle-light since the failure of the electric-light at the Opera House, and assist at the first performance in person. Owing to the continued indisposition of Frau Lucca, Fraulein Lehmann and Schlager were studying the part of Ximenes to prevent disappointment.

At Düsseldorf, Herr Kramm's "Julius Caesar," a symphonic poem, was very successfully performed for the first time by the Symphonic Orchestra, of which the composer is a member.

Some excerpts from Herr Wehrle's opera, *Witiges, King of the Goths*, were given by the Stuttgart Court Orchestra. The fragments, consisting of an orchestral prelude, a chorus, solo, and duet from the second act, were listened to with great interest and appreciation.

Herr Götz, the popular Cologne tenor, is fulfilling an engagement at the Berlin Opera. His performances as Lyonel (*Martha*), Faust, and Lohengrin have pleased the general public, but have called forth severe criticism from connoisseurs who are not content with beauty of voice in the absence of true artistic feeling.

DEATHS.—At Prague, Anton Abt, music historian and critic.—At Marseilles, aged 49, Hugh Cass, conductor and composer of comic operas.—At Naples, Michele Guarino, aged 83, for more than fifty years violinist at the San Carlo.—At Schaerbeek, aged 54, Louis Jamet, formerly bass singer at the Brussels Opera. He has bequeathed his fortune to charitable institutions in Brussels.—At Offenbach, aged 71, J. A. André, head of the well-known publishing house, publishers of *Don Giovanni*, etc.

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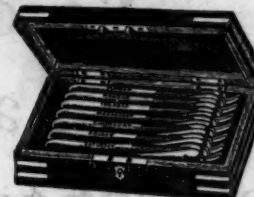


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